

ALAN WATT BLURB
PART 1 of
**"MOVIE PREDICTIVE PROGRAMMING/
OCCULTIC CONNECTION"**
November 23, 2006

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(Exempting Music and Literary Quotes)**

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Hi folks. This is Alan Watt. It is November 23rd, 2006.

Tonight I'm bowing to a little bit of pressure. I don't normally bow to any kind of pressure but this will tie in with some of the talks I've given in the past and it's about the culture creation industry, how ideas are downloaded into people's minds via fiction primarily and using high drama. High drama with emotion plus crisis situation in a movie and drama is a tremendous method of getting points across. It's almost like coupling an idea with the drama and it's downloaded like a virus into your subconscious and you're being programmed and it's called "predictive programming."

The technique is ancient and it's an old science. Plato in his ***Republic*** talks about the culture industry of his own day and how it was essential not only for maintaining control over the people by the elite but they had to control everything that was given to the public. In other words, anything the public saw in drama on stage was authorized. Not only was it authorized, in ancient Greece traveling troops of players would come into the cities and do their rounds and it was compulsory to attend. Everyone, even the slaves, had to attend at least one performance because just like today they had their agenda and their schedule and the upgrading of the system and it was done primarily through fiction, because the old saying is "monkey see, monkey do" and we emulate what we see, especially when it's done in the typical hero and heroin form.

The male will project himself into the hero's part and identify with the hero character; and the female—well, at least in the old days before all the vast estrogen stuff in our food and so on and inoculations—the females used to look towards the heroin. This is an ancient, ancient science. It's never ever given up and actors are hereditary. The families in acting can go back probably hundreds, some of them maybe thousands of years. Specialized sections of society, once more, and they marry each other and intermarry within even smaller ranks.

What's more interesting is the producers, the magicians you might say, who understand and have a full grasp of what is to be conveyed to the audience, what messages must be imprinted in their minds and he knows the techniques and how to do this perfectly, a perfect science.

Now what's interesting is that back in the 1960's, The Royal Institute of International Affairs and its American branch, the Council on Foreign Relations, had one of their international meetings. They held it in England to decide which country using its film industry would create the international culture of the future and this was in the newspapers back then. I think it was two or three week long meeting and it was ultimately agreed upon that Hollywood would be given the job to create the worldwide culture for the public for a global society and it would also be coupled with the music industry because obviously they go hand-in-glove, as Plato said, plus the fashion industry. Plato mentioned that too, and he called it "the fashion industry" in ancient Greece.

"The more things change, the more they stay the same" and if something works you don't want to change it. Why change it? The formula of human behavior is just a science. Each part of the direction that you want it to go into is just the ability to understand the formulas involved and then what buttons to push in what sequence; and if it's done in the right way, the right presentation, with the right propaganda, the public will react and do exactly as they've been programmed to do. It's worked in the past. It will work in the future.

That's why they're utterly confident that they can change society even back to infanticide if they wish to because they've done that in ancient Greece where it was taught and practiced there. Therefore anything can be reintroduced if it's been done in human society before. You just have to know the formula to introduce it.

"Act Naturally (1965)"

By Buck Owens

They're gonna put me in the movies
They're gonna make a big star out of me
We'll make a film about a man that's sad and lonely
And all I got to do is act naturally

Well, I bet you I'm a gonna be a big star
Might win an Oscar you can never tell
The movie's gonna make me a big star,
'Cause I can play the part so well.

Well, I hope you come and see me in the movie
Then I'll know that you will plainly see
The biggest fool that's ever hit the big time
And all I got to do is act naturally.

Hollywood, this amazing industry, probably one of the biggest exports now; maybe the only one left in the U.S. apart from the military. Hollywood is called the Holly Wood, '**holy wood**'. The 'Holy Wood' of course is the staff of the magi, of the Grand **Magus** in the occult. He waves the wand and everything is altered, changed. He casts a spell and it's portrayed even in the cartoons with Mickey Mouse with his little wand as he's dressed like the wizard and little five-pointed stars come from the wand - earth, air, fire, water, spirit -the five points. That's what it means. High drama and in the ancient Middle Eastern legends all the holy men there had their staff. We even find it in the Old Testament as Moses has the

little contests with the pharaoh's magi and they play at changing sticks back into snakes and back again, which is a good trick.

However, the trick of conducting a spell over the audience is by using a staff, the 'Holy Wood'. The Holy Wood also on another level is the grove because in ancient times and in the present times the bigger boys like to meet in specialized places across the planet in their holy groves. Very, very important. There's much more to this, even in Jewish folklore about the groves and Moses' brass serpent that was coiled around the staff they had made. It's all allegory of course for something else, which I understand, but supposedly it was a place it was placed in a grove surrounded by trees and that was a special place for the higher magi to meet.

I'll be going into some movies that will show you the understanding within Hollywood, at least in the director's part. May of the actors don't even understand it themselves but the directors and producers certainly do and some of the bigger ones are given the information and they're advised on how to get it across to the public. It's not that they have geniuses within Hollywood *per se* or that they have special insight through a crystal ball into the future. It's because their job is to program us as we go into the future, always. Hollywood has been an essential part of government especially in the United States.

There are books out on Hollywood's involvement with making war movies. They churned out I don't know how many war movies in World War II and they had the full cooperation of the American military and the use of squadrons of tanks and ships and everything to make it very, very realistic to get the recruitment going to fight the Nazis and then the Japanese. Tremendous part of propaganda and it's never stopped and even today the Pentagon admits they've funded some of the bigger movies to do with war, "Jarhead" and all this kind of nonsense, to get the young guys in for recruits.

Now just jumping back a little bit into the 1500's, a period of tremendous change in Europe, when the Rosicrucians were coming out into the open and recruiting heavily amongst what was then the up-and-coming middle class youth, especially those involved in sciences. Science is very important to them and a whole bunch of characters were around the court of Queen Elizabeth I, very important people in an important age. You can find John Dee there; Fludd was there as well and Fludd is the man primarily responsible for the creation of the Globe Theater, which was for Shakespearean plays.

Nothing is by accident and Robert Fludd was also an alchemist. He was involved in architecture in the hermetic tradition, which means that they wanted to united heaven and earth, always the same hermetic tradition, the unification of both spirit and matter and the perfection of the world—in their eyes, of course. They knew and always did know that the understanding was for those "in the know". For the profane and the masses they would simply be slaves. They had no qualms about differentiating themselves as a higher class of people, a specialize type, an intellectual type.

And Stratford-upon-Avon, if you break it down, it means 'a straight ford upon Avon (the river)', and 'a ford' is to cross a river and if you draw it you have the shape of a cross and they always say "*you meet the devil at the crossroads.*" Avon is NOVA, new; so it's the "New Straight Cross". That's what it meant.

Shakespeare or Jacques Pierre (the priest of the father) was the magician who brought basically the English language into being as we know it. It's been upgraded since but that was a major upgrade in that particular period. Before that, Chaucer had upgraded the last one with "**Canterbury Tales**" and other writings. Before that, it was Old Norse and Saxon German that the people spoke. A new language was created scientifically. It's fully encoded of course and it's a pity as well because we've lost so much of it. We're losing so many words that eventually we won't be able to convey anything to anyone else with any precision and that's called "linguistic minimalism," a technique which is also been used on the public because the children for a long time (have been for generations) have been getting their vocabulary from the media and from the music and the heroes that they follow. God help us if we all end up following the sports teams' members; because if you want linguistic minimalism, when they interview these players after a match, you've got it right there.

The 1500's was a tremendously important time. It was also as I say the introduction of the hermetic thought, the perfection of man, which means more than just a superficial perfection. They're talking about going all the way into the real religion, which is to recreate that which was separated from God and that goes back to the allegory of Adam and Eve; because in the separation Adam retained the spirit that was given; whereas Eve was given the ability to recreate humanity, to give humanity offspring. That's the big secret in Masonry and that's why they don't really appreciate women so much, "they have no spirit," and Albert Pike said that, that the woman can only reflect the light of her husband. He is the sun, she is the moon. The moon has no light of its own. It reflects light from the sun. This is all their put-down of the female and the perfection would be when they united the two together. It's an ancient, ancient religion. It's pre-Judaic and they've never lost sight of this goal where everything will be in harmony, supposedly, again according to them, but then they do give you their ending at the beginning. That's the trick of religion, to give you a beginning which really is their end.

Getting back to the 1500's, Queen Elizabeth I sponsored these Rosicrucians to write plays and she attended most of them herself. Christopher Marlow was probably the odd man out because he wrote about this hermetic group who were bringing the occult into their stage plays and because of that he exposed too much. It's debatable if he was one of them himself and said too much or if he was actually truly opposing them, but he was like Dagobert long before him. He was stabbed through the eye, which is the Masonic technique for "one who sees too much."

There is so much I could go into and it's a shame in a sense to do this as a spontaneous blurb off the top of my head, but at the moment time is of the essence and so everything is pretty well spontaneous. What I'll concentrate on tonight are a few movies which have been very telling in information and their understanding of the system and also as always you have your predictive programming, because in the *revelation of the method* in high esoteric circles you can also put in there an idea of inevitability as well. It familiarizes us with an idea so that when it actually comes into place we accept it without question as somehow being normal.

I'd like to talk about the movie called, "**Network**" which came out in 1976. A story

about a guy working as a TV anchorman who gets kind of messianic brainstorm one day and starts telling the truth to the public and one of his statements is, "you're the real people" (to the audience), "we're fake," when he realizes that the audience are trying to emulate a fiction because everything you see on television is a fiction. It's directed. It's produced. It's not spontaneous. Guests when they're on a question-answer show of any kind have the preplanned questions there.

I watched a little blurb about Kissinger and found out when he came to Canada the guy who manages Kissinger (and they're all managed too) had a suggested set of questions they could ask Kissinger and anything not on that list would simply not be answered or they can walk off the set. There's nothing spontaneous on television. Everything that's produced is fake. It's fake. It's an essential arm of controlling your mind, always has been.

In the movie "**Network**" as he had these convulsive fits and he comes out with the messianic announcements, in a comical fashion, he says a lot of truth and eventually he's called up to see one of the big boys, one of the big guys who run the system, who runs it and the guy tells him. He says, "there is no America." He says, "everything is just one vast corporation, an association of corporations. There's no Britain. There's no America. There's no Holland. There's no China. There's no Russia. It's just one conglomerate group of corporations. Money runs the thing."

That is true because that is how it is. The economy. Everything beginning with "E" in our language is of prime importance. Prime importance is at the top and it's well worth a look at in "**Network**" and what they disclose to a public that just chew bubble gum and pop their popcorn and get downloaded and yet can't even remember what they say or do.

The second movie is pretty famous in some circles. It's called "**They Live**," done in 1988, where it does show you the system again in allegorical type form. They do it blatantly and show you the sort of mind control techniques of advertising, the types of people who live amongst you who look like you but they're not like you at all. In the real world you'll find that in freemasonry because there is a definite feedback along through the masonry of information to do with the public and the places they live in. They collect data on everyone and the Eastern Star is famous for that. They collect data and I do know someone who's confronted a high-ranking member of the Eastern Star and she did admit that. I do know that in the place I used to live the Grand Master of the local lodge there went around all these elderly women who were Eastern Star members and who collected the data. The what's what on everybody, the gossip. So it's well worth a look at, "**They Live**," done in allegorical form. They have the alien twist in it, of course, which is highly popularized by the authorized guys in some countries.

I was asked to do a documentary by one of these well-known guys, but when he found out I wouldn't push the alien agenda, that's the last I heard from him. He phoned me, by the way.

Third movie is the original "**Wicker Man**," made in 1974, very revealing movie on the religion that runs the world. There's an outward form of nature worship but also with an elite group at the top who play with people and that's a very key part of it. They play with people as though they were bored. They know how we think and in "**The Wicker Man**" a policeman is sent from his little area in Scotland to

an island off the West Coast of Scotland, supposedly, to investigate a missing girl. He's been actually lured there and the whole movie is about how he's played with and how he comes across clues that are left out there for him to pick up, knowing with each clue how his mind will work to the next part, and the next part and the next part, to the very end where he has become the willing fool for the sacrifice. He was a king's representative so he was important. He came willingly, very important too. He was a virgin – very unique these days.

What was kind of funny to me was to see how they put a policeman there. Now most policemen are pretty well freemasons because it's almost mandatory to become a freemason when you join the police force. The fraternity, the brotherhood of the police and anyone who's visited policemen's homes will see their photograph of the person with their police cadet uniform on at graduation and next to it is the Masonic one with their gloves and all the rest of it, because they must swear allegiance first to each other before they swear allegiance to serve you. They don't serve you. They serve the elite who employ them. "Protect and serve."

However, in "**The Wicker Man**" the policeman has the proper British type and some of the British Commonwealth country type hat on and round the hat is a band of black and white squares. It's a chessboard. It's a tesserated floor of freemasonry as well. It's the two opposites. It's also the heaven and hell. They have the right to use the black force when necessary, and that's why you stand up for each other as well and they'll often change their little books and their stories to justify what they're doing. That was the only part that didn't make sense, of course, but it takes someone to understand that to see that. It's well worth a look at, "**The Wicker Man**", the original one made in **1974**. I believe there was a later one out which has gone right off the wall where there's some sort of monster involved.

Another movie to see, which I didn't know was even out there. It came out in 2003, not publicized (just like "**The Wicker Man**"), was a movie called "**Control Factor**." Excellent movie which has a lot of fact in there to do with mind control using microwave frequencies and the little microwave towers all around cities to control the minds of the public, but also a specialized secretive group of scientists with full authority using advanced types of weaponry who go in and chip the brains of certain individuals within the cities.

They actually use in the "**Control Factor**" real data that's been disclosed to the public from books such as **Zbigniew Brzezinski**, "**Between Two Ages and the Technetronic Era**," and they use the terms "**technetronic**" et cetera and everything in that movie can be done today. Actually, it's old stuff. Whatever is disclosed to the public is actually obsolete in a sense. They're so far beyond because there are three levels of science and from professorship down that's all the public domain. That's the lowest level. The CIA on the higher levels, the compartmentalized levels, they have equipment which is beyond science fiction; and then a higher level above that for the real controllers because you never share ultimate power with the rest who help you.

"**Control Factor**" (2003) has even been shown across European countries, and as I say, I've never heard of it here until someone in Belgium brought it to my attention. Well worth seeing.

Another one to look at is from Germany but it's available in the stores over here for rent, made in 2002 and it's called "**The Experiment**" with English subtitles. Excellent movie on a topic I've mentioned before, how people become what they work at: like Mr. Postman and Mr. Policeman and Mr. Soldier and this kind of thing. These experiments have been done many times over, I'm sure.

It takes place in a mock prison and a whole group of people come in. I think it was 20 of them. Ten are dressed up as the prison wardens, ten as the prisoners and in a short space of time the control freaks within the warden society begin to become the wardens and use the same techniques and measures against the prisoners and in no time at all you've got a real situation going. It's a very good exposé on how easily people are persuaded and controlled and indoctrinated to become that which their masters want them to be.

One of the most commonly talked about movies to do with, "oh, the scary stuff, oh, children. I want to drink your blood," is "**Eyes Wide Shut**" done in **1999**. Very well done, done by Stanley Kubrick who was high up there in the high freemasonry. He did "**2001**" and "**2010**" for Arthur C. Clarke so he understood the agenda. He died just after the movie. Some say that he went too far with the movie, but again, that could be speculation. You have to watch it and follow it to understand what's going on and even then take note of the street names and all of the names you hear in that movie, and **pronounce** them backwards and forwards and so on. There's a lot more in it than most people ever imagine.

You'll see the type of ceremony they have at the top where "do what thou wilt is the whole of the law," where there is mass promiscuity within these secret meetings, orgies you might say, and masks. They love the masks at the top and the masks served the ones of ancient Egypt. The hermetical sciences again, with the jackal head and various other heads on different people. You'll see Thoth in there (sometimes it's called Thoth or Toth) of Egypt, and the simple secret behind Thoth who brought writing and mathematics and all this to society, it's not a person or a thing; it's "thought." That's where the word comes from, thought. Most people never use their own thought.

"**Eyes Wide Shut**" shows you again, similar to "**The Wicker Man**", how an elite play with one character right through the whole movie and this character has no idea he's being led along. He's coming to the conclusions they want him to come to. He goes places to find out what the mystery is and they always know he's going to go there. They in a sense lead him on the whole way right through the whole movie and they kill people in the movie just because to them it's a game. It's nothing. They're untouchable by society. There's no policemen to come after them. No inquiry. Well worth seeing and these groups do exist.

Another good one to see is called "**THX 1138**" and this is a speculation on a society which is totally controlled and bred for their purposes and they live underground. They never get to the surface but they work at the jobs that are dictated for them. They're drugged all day. They're tested. Their urine is tested to make sure they have enough of this or that drug. They have speakers that talk to them and tell them what drugs to take or take more of this et cetera. Totally regulated system where they're never fully, fully conscious. They have no sense really of individuality in this movie. A comical part is where they even have a computer screen where you can go and make confession and the picture of a

priest comes on and you tell him all your little thoughts and of course it's going right to the controllers at the top (well, what's new?), but well worth seeing.

Another good one is "**Logan's Run**" and that was made as far back as **1975** with Michael York and again an artificially created society where no one grows past the age of - I don't know if it was 29 or 30, and when they get to that age a little implanted chip starts to glow in the palm of their hand and they go into a sort of circus where everyone comes around in an arena. An arena just comes from the word "Aaron," high priest; and they sit there and they watch what they think is a religious experience where these people are going to the next life and in reality they've been killed off, and the whole system is run by computers and that was their way of taking care of their population problem. There are no old people in the movie, interestingly enough.

Christopher Walken has been in some interesting movies. I think one of them was as far back as **1972** was first called "**The Happiness Cage**" and then it came out under "**The Mind Snatchers**," where he's a soldier who causes trouble, young and cocky in the military, and he's taken off for medical experiments. The whole movie is about him figuring out what's happening and it's very Tavistock in its setup—and they do have these institutions, by the way—and the whole idea is to implant you with a form of chip and control you remotely. Now they've done that in Tavistock as Aldous Huxley talked about in his talk at Berkeley, which is on this website, and Huxley this great winner thought this was fantastic, a great improvement to society, sticking wires in their heads and punching buttons and getting them to move like robots. That was in that particular movie "**The Mind Snatchers**".

Walken was also in another one put out in **1983** and it was called "**Brainstorm**," where he's a scientist involved in making a form of head gear that would interface with computers and be able to transmit people's minds across distances and be picked up again by other computers. This isn't fantasy either. These things actually do exist. It's always used eventually even in the movie for military purposes, but it's well worth looking at this movie to see how far back they were showing the public this kind of thing.

As I say, it's a form of telling you in a legalistic sense what's coming, but it's also a form of programming you to simply accept it when it comes into reality, predictive programming. We don't question things when we're sort of kind of vaguely familiar with the idea, the concept of it, and the scientists will come out on television and tell you "well that's progress you see". Well, who defines what progress is? It's not us, but then we don't have a say in anything at all and that's a fact. There is no democracy. There never was. There's only the agenda.

At Loyola University in Louisiana they've had a couple of meetings there, the world science meetings, paid for by the U.S. Department of Commerce, to do with chipping the entire population of the planet, except for the elite of course, and they've put out hundreds of pages on this. Putting chips in the brains of people will give peace to the world and regionalized computers would eventually control people and program them for their jobs, so you can be a plumber one day and an electrician the other. It won't matter to you because you won't even know or remember it and you will not have any individuality. "The Ghost in the Machine"

won't be able to connect anymore.

At the first meeting they had, they said that this agenda would be promoted to the public to familiarize them with the idea through novels, through cartoons, movies, et cetera. Well that's already been done. There are movies out now under different guises bringing it to us in different fashions, different ways but always the same conclusion. It wasn't long after the first meeting that "**The Final Cut**", the movie with Robin Williams, in **2004**, came out and other ones have followed suit. It's to get you used to an idea of having something in you which could monitor your activities like a camera, your thoughts like a camera, what you see like a camera, what you hear, and play it back after you're deceased to anyone who wants to hear it. It'll be a great boon for the police, eh? They won't have to ask you questions about anything. They'll just have to tap into your chip. The cartoons have heroes with chips now with super powers. That's how they'll sell it to the young.

Now at these meetings they never ever discussed politics. They didn't even mention governments because these characters, these high scientists know that these are just show for the public. They work for the real boys so they speak with authority when they speak and they said, "this will be promoted through these methods, cartoons, movies et cetera and novels" and it's quite easy to do when you look at especially cultural organizations. Interestingly enough, in the **Soviet system** they had a **Department of Culture**. The government had a Department of Culture and when I was growing up I realized we have one in Britain too and Canada's got a Department of Culture.

Well, why would you need that?

Well, you need it because their job is to dish out money to certain authors, often with instructions, to build stories around particular ideas. That's how it's done. That's how you guide culture. You can't have any old guy come along with a story not on the script, not on the format and doing his thing and everybody loving it, so that everything is done by grants within the arts industry and high masonry of course. A good Mason never asks why to anything. He immediately must obey the order from a superior and that's how they get ahead in life. All politicians do it. Don't think for a second they don't guess what's going on or it doesn't twig eventually what's going on. They clue in not to ask questions. You're a good boy if you don't ask questions. You just obey. That's how the whole structure works.

Check out "**The Final Cut**" and other ones. Some of them are pretty awful and third rate, but I'm sure they'll put more money into it as they really try to familiarize us with the idea. They haven't yet I don't think put out movies where a child is found who's been kidnapped because they have a chip. I'm surprised that these TV dramas they have - there's nothing on television anymore except sports, TV dramas, lawyer dramas and hospital dramas. The main areas of controlling you, you see, medicine, law, et cetera.

I'm surprised they haven't put a movie out where some little cutie is kidnapped and everybody's biting their nails wondering what's happening, and here's the guys with all their test tubes and DNA samples and their little tracker for the chip and they find them at the end, and Bruce Willis or someone will get the big part and he'll go in and storm there like Rambo and rescue them at the end and they'll fight the scientists that designed it and all that. That will come, if it's not out already.

One really, really good movie which makes you think. You see some movies make you think. Most don't. You get downloaded through emotion. They call it emotive responses, emotive indoctrinations. In "***Devil's Advocate***" the movie shows you the nature of man and there's a lot of good quips in there, where the devil who has the biggest law firm in New York that talks to a guy who doesn't know that he's actually the son of the devil who's being trained to take over and he tells him how they're taking the world over. He said it's by turning out armies of lawyers, millions of them. Millions and millions of lawyers, it's through law that you're manacled and you can't move and you can't speak. It's all through law. **LAW is a WALL around your mind.**

These are a few movies to look at more carefully. Those who have seen them, perhaps you can look at them more carefully than you did before. Tremendously revealing because there's always the revelation of the method, for those who are wise enough to see and hear it. There's always, always an exposé of how it's done and why it's done, for those who can hear and see. It's built like the Globe Theater as I say for the Shakespearian plays. It wasn't called the Globe for nothing. The globe, the world, where the stage went down into the audience and in those days they brought in audience participation. They made you get involved in the story and many people got carried away with the drama and thought it was all real and when that happens the actors know they're convincing, that it's working. When the audience forgets they're watching a fake, they're watching an act, then the actors are doing their job and it's getting across to the people that are convinced; because now you've inserted into their minds the possibility that whatever you're showing them can be real or is real and you've actually changed them. The alchemical change. You've changed them. You've cast a spell upon them. That's how it's done.

In the esoteric traditions the stage became a microcosm of the microcosm where all knowledge (which is true) is stored within the person, but it's also the person is a miniature of the entire universe. Everything that's out there is contained within. That's part of the religion of the esoteric occultic groups at the top. A play itself could be called a "talisman" in a sense, a "talismatic microcosm". They would actually use theatrical effects, even in Shakespeare's time, for thunder, many, many kinds of stage effects were very convincing. They even had "**The Burning of Troy**", a large play, huge play performed there and the **conflagration** of Rome and they had dozens and dozens of altars all around the stages for the burning of apparently the sacrifices. Nothing was spared in the effects of the period to cast a spell upon the public.

Now the public always think they're simply going to be entertained for fun, to enjoy themselves, and often they are, but they never realize that their way is being shaped for them. Their thinking is actually being shaped for them. They're looking into an area, where they'd never have gone themselves in their own lives, but it's been presented to them and they participate in the play in a sense.

Now at one time the "Magus" as they call him, the magician, in the Rosicrucian Masonic tradition, was on a personal quest. A personal quest for understanding themselves in relation to the microcosm and it was in the same period that a split took place in the 1500's where certain of their members became politicized and

wanted to control the entire population of the world. That was their intention, eventually that they could control and recreate, remake everything that was left imperfect. That's what they say. Everything that was left imperfect because no true thought went into the design of the world, it was a spontaneous act of bringing into existence, and they believed that as they attained godhood themselves individually they had the right therefore to remake the world as it should be. This has never ceased, this particular ideology, and the elite are following it still.

That means everything. That's why you're seeing all the modified food part to dumb the public down of course and to kill you off quicker, which it will. It definitely will. Population control but they want to modify everything, everything on the planet, perfect it. Now this was shown in their architecture of the layouts of their buildings. The 15, 16, 1700's into the 1800's you can see some of the big estates even today that are left over and look at the shapes of their gardens, how they're laid out in geometrical patterns. The reflection of the microcosm into the microcosm and vice versa. It was to create the harmony (and that's their terminology) between heaven and earth. "Harmony." They put great faith in doing this. You will see it's a much older tradition than simply from the 1500's.

You'll see it in the big cathedrals that were built in the early 11th century onwards. You'll see the tremendously domed ceilings and the acoustics are incredible; the mathematical work that went into making all of these interlacing domes. What they were doing by using the huge beams and shaping them into points at the top as they all met (the arches) inside the churches, was trying to recreate nature. It all represented the trees and the bows all coming together. This is what you're seeing, although you're not generally aware of it, a more perfected form of nature. That's what it's all about and the inheritors of these sciences are still working at it today, unbeknownst to the public, and they have total control of the one thing which makes the world go around. It's called money.

Now what was here before, the idea of money? Or did they come together with the same idea? Well, you can bet your bottom dollar because you can go back to ancient times and find out that this mystery religion was on the go thousands of years ago and using money to get its way and conquering people and forcing them to use money to get them in the system. Once you have it all done worldwide it is your system. Everyone's trained to earn money and above everything in the system is this system called "economics". Is it there to serve us, or are we there to serve it?

Well, the latter is true according to the economists. The suffering that goes along with it is irrelevant, "well, it's just a side effect of it. You can't help that," you see. That's what they say. We're run by an occultic system, by sciences which are so passed on through certain families and through archives, the real histories and the methodologies. The science of how our minds work and how our minds can be manipulated throughout our whole lives. A science kept to a few that put Freud in the kindergarten category and one can only read the ancient Greek philosophers to get a whiff of that because they were way, way beyond Freud with their techniques.

As I say, this is a big, big topic to go into and I'd rather have done a worked out series rather than just a spontaneous blurb, but there are so many things to do at the moment. So many things to be done and time is getting short for everyone as

we race along to totalitarianism, which is all around us now, at least in law, and the mechanisms to enforce it are all up and ready. It's not a pretty thing to contemplate but we must look at what is there in order to come through and in all ages there have been a few who come through, a few with memory and memory is very important. Very important.

Good night from me and my dog Hamish and may your god or your dog go with you.

"You Ought to be in Pictures"

You ought to be in pictures
Gee you're beautiful to see.
Say you want to be in pictures
Oh what a hit you would be
Your voice would thrill the nation
Your looks would be adored
You'd be a big sensation
With wealth and fame your reward

And if you should kiss the way we kiss
When we are all alone
You'd have every girl and man a fan at your door

You ought to shine as brightly
As Jupiter and Mars
Say you want to be in pictures
My star of stars